

2017/18

Area of Study: Discovery



Year 12

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2017/18

Overarching question

How does the representation of the concept of discovery in and through a range of texts across different contexts make meaning of ourselves and our world?

Overview of the course

You must have a deep understanding of the focus of the rubrics from the *Stage 6 English Syllabus* and the *Prescriptions: Area of Study Electives and Texts Higher School Certificate 2015-2020* document, which are included below:

NSW Board of Studies English, Stage 6 Syllabus (1999, p32)

An Area of Study is the exploration of a **concept that affects our perceptions of ourselves and our world**. Students explore, analyse, question and articulate the **ways in which perceptions of this concept are shaped in and through a variety of texts**.

In the Area of Study, students explore and examine relationships between language and text, and **interrelationships** among texts. They examine closely the individual qualities of texts while considering the texts' relationships to the wider context of the Area of Study. They **synthesise ideas** to clarify meaning and develop new meanings. They take into account whether aspects such as context, purpose and register, text structure, stylistic features, grammatical features and vocabulary are appropriate to the particular text.

The Area of Study integrates the range and variety of practices students undertake in their study and use of English. It provides students with opportunities to explore, assess, analyse and experiment with:

- **meaning** conveyed, shaped, interpreted and reflected in and through texts
- ways texts are responded to and composed
- ways **perspective** may affect meaning and interpretation
- **connections** between and among texts
- how texts are influenced by other texts and contexts.

Students' responses to texts are supported by their own composition of, and experimentation with, imaginative and other texts. They explore **ways of representing** events, experiences, ideas, values and processes, and consider the ways in which changes of form and language affect meaning.

BOSTES English Stage 6 Prescriptions: Area of Study, Electives and Texts, Higher School Certificate 2015-2020 (2014, p.9)

Area of Study: Discovery

This Area of Study requires students to explore the ways in which the concept of discovery is represented in and through texts.

Discovery can encompass the experience of **discovering something for the first time** or **rediscovering something** that has been lost, forgotten or concealed. Discoveries can be **sudden and unexpected**, or they can emerge from a process of **deliberate and careful planning evoked** by curiosity, necessity or wonder. Discoveries can be fresh and intensely meaningful in ways that may be **emotional, creative, intellectual, physical and spiritual**.

They can also be **confronting and provocative**. They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities. Discoveries and discovering can offer **new understandings** and renewed perceptions of ourselves and others.

An individual's discoveries and their process of discovering can vary according to **personal, cultural, historical and social contexts and values**. The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. Discoveries may be **questioned or challenged** when viewed from different **perspectives** and their worth may be reassessed over time. The **ramifications** of particular discoveries may differ for individuals and their worlds.

By exploring the concept of discovery, students can understand how texts have the potential to affirm or challenge individuals or more widely-held **assumptions and beliefs** about aspects of human experience and the world. Through composing and responding to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and generate new ideas. By **synthesising perspectives**, students may deepen their understanding of the concept of discovery. Students consider the ways composers may **invite them to experience discovery** through their texts and explore how the process of discovering is **represented** using a variety of language modes, forms and features.

In their responses and compositions, students examine, question, and reflect and speculate on:

- their own experiences of discovery
- the experience of discovery in and through their engagement with texts
- assumptions underlying various representations of the concept of discovery
- how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and ideas that they encounter in the prescribed text and other related texts of their own choosing
- how the composer's choice of language modes, forms, features and structure shapes representations of discovery and discovering
- the ways in which exploring the concept of discovery may broaden and deepen their understanding of themselves and their world.

Unpacking the Area of Study rubric

The Area of Study requires you to have a strong conceptual understanding of how Discovery is explored and represented in and through texts. You will focus this term on the following:

1. Responding to how Discovery is represented through form, structure and language and visual features. This means that you will need to revisit the following:
 - a. Poetic devices
 - b. Language techniques
 - c. Visual techniques
 - d. Form and structure
2. Analysing how representations of Discovery reflect personal, cultural, historical and social contexts and values.
3. Composing imaginative responses grounded in the concept of Discovery. You will need to constantly develop and refine your creative writing. You need to:
 - a. Read widely: Experiencing extracts from texts by great writers such as Tim Winton, Charles Dickens, Gail Jones, Colum McCann, Thomas O'Malley or Mark Twain will improve your writing.
 - b. Research: Engaging writing is authentic so research your settings.
 - c. Build your arsenal of imagery!
4. Composing a critical response to your prescribed text *The Tempest* and at least TWO texts of your own choosing. This means:
 - a. Reading widely a range of texts. (See suggested list included in this booklet.)
 - b. Reading and re-reading *The Tempest* and making notes connected to the representation of discovery, characters' responses and what the audience discovers. Get an audio recording of the play!
 - c. Developing a range of conceptual thesis statements related to Discovery.

The key concepts of the Area of Study are **representation, assumptions, perspectives, context, and interrelationships**. Below is an analysis of each of these:

1. Representation

Representation refers to how the composer's choice of language modes, forms, features and structures convey key ideas and shape responses. These choices are influenced by a composer's perceptions, perspectives, context and agenda. All aspects of a text are deliberately selected to shape and convey meaning.

Imagine if you were asked to compose an imaginative response about a discovery that challenged your way of thinking. You would base your response on your experiences and perspective of self and other people you have encountered. If you chose to focus on a discovery that was confronting and altered your perception of self you might employ the tenebristic interplay of light and shadows, and the leitmotif of a candle flickering in the dark. You might choose to use plosive, discordant consonants when you describe the moment of discovery to express the unexpected jolt of discovery.

When a composer represents the concept of Discovery he or she follows a similar process. Thus, you need to be able to identify the relevant language forms, features and structures that convey meaning, and provide specific examples from the text. The next step is to explain what meaning is conveyed about Discovery and how it is conveyed through the specific examples you have chosen. To elevate your analysis, extrapolate by discussing why you believe the composer used these particular language forms, features or structures and how you have been positioned to respond to what has been discovered and the consequences of the discovery. Finally, evaluate the effectiveness of the specific examples.

You need to consider how the concept and the process of discovery is conveyed through the representation of people, relationships, societies, places, events, and ideas in the texts you are examining, and how you are being positioned to appreciate the intended meaning of the text. Your own context, values and perspectives will shape your response and determine whether you discover or rediscover something about yourself the broader world.

2. Assumptions

You need to analyse the assumptions underlying various representations of Discovery.

Assumption refers to preconceived ideas and ways of thinking. You can uncover assumptions by considering the cultural and personal biases that every composer brings to the act of representation, and by questioning your own assumptions — texts have the potential to affirm or challenge individuals more widely-held assumptions and beliefs about aspects of human experience and the world.

When Shakespeare wrote his play *The Tempest* he was aware of the tension between the Renaissance humanist belief in the divinity of humanity and free-will and the flawed nature of humanity who could not be trusted to live a life of grace and morality. Acquainted intimately with the French philosopher Montaigne's sceptical view of humanity — man is a marvellously vain, inconsistent, and unstable thing, and on whom it is very hard to form any certain and uniform judgment — Shakespeare employs artfully the isolated setting of an island to conflate the flaws of his characters. He appropriates and transforms the ancient trope of *theatrum mundi* — all the world's a stage — to self-reflexively represent the political, cultural and historical paradigms of his zeitgeist and position his audience to discover their own shortcomings. As a member of the newly emerging merchant class Shakespeare would have been well aware that he was challenging his predestined place in the world.

3. Perspectives and context

Our perspectives of discovering and what we learn from the discovery vary as they are shaped by our personal, cultural, historical and social context. The Prescriptions' rubric states:

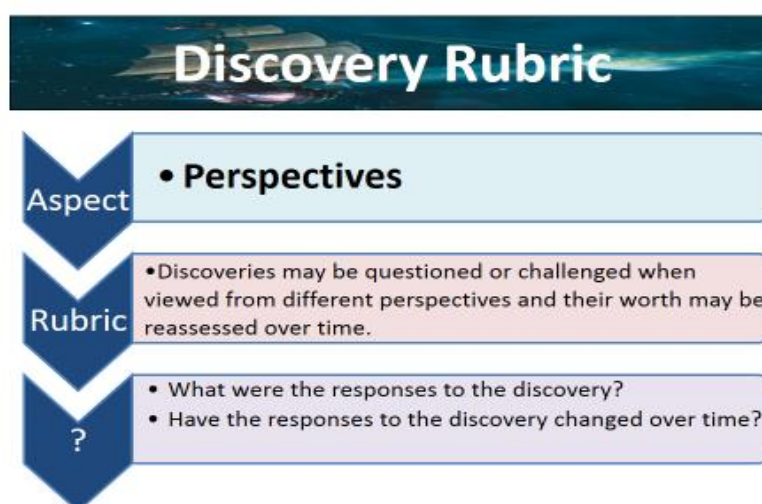
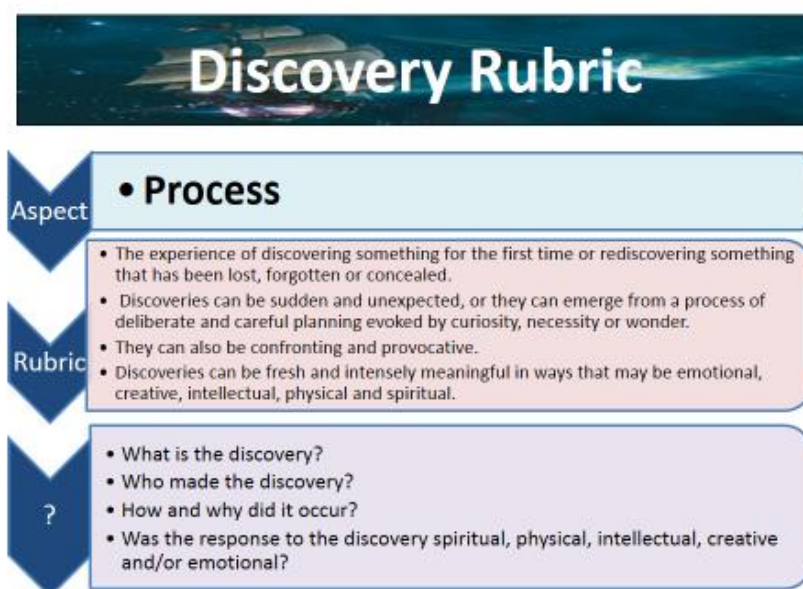
The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time. The ramifications of particular discoveries may differ for individuals and their worlds

4. Interrelationships

In order to arrive at a meaningful understanding of how to grapple with the demands of the Area of Study you need to respond to a plethora of texts and compose your own original texts through the lens of Discovery. This will ensure that you understand — how the process of discovering is represented.

In the HSC examination you are required to compose an integrated response to a question grounded in the concept of Discovery using your prescribed text and one or two texts of your own choosing. You must be discerning and find at least three texts that connect meaningfully with this concept.

The concepts of the rubric

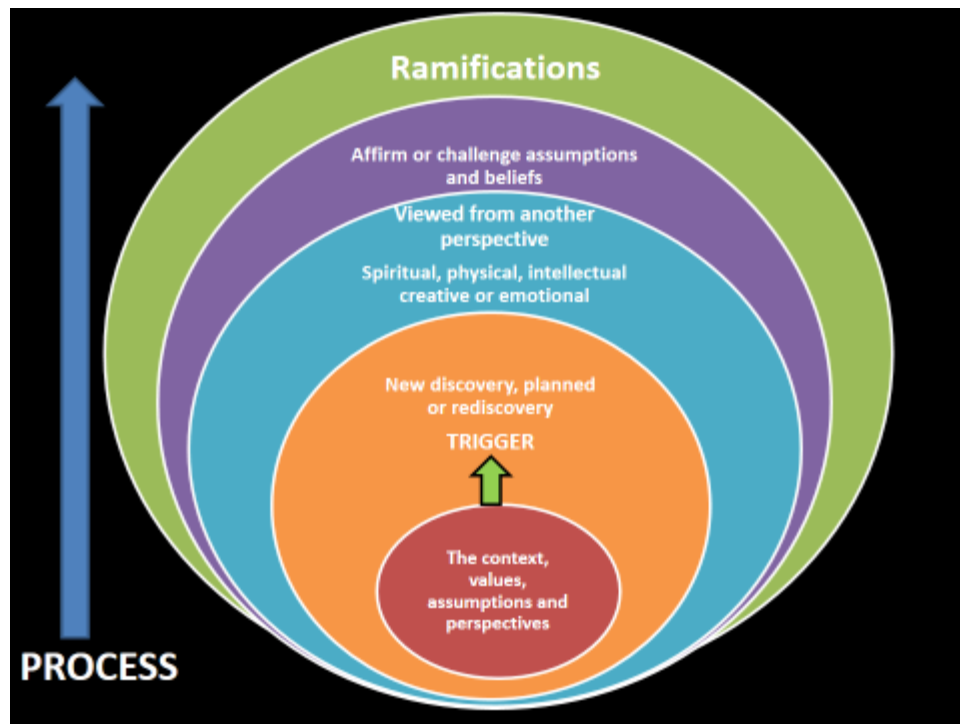


Discovery Rubric

Aspect	<ul style="list-style-type: none"> • Contextualisation
Rubric	<ul style="list-style-type: none"> • An individual's discoveries and their process of discovering can vary according to personal, cultural, historical and social contexts and values.
?	<ul style="list-style-type: none"> • What are the roles of personal, cultural, historical and social contexts, and values?

Discovery Rubric

Aspect	<ul style="list-style-type: none"> • Ramifications & Transformation
Rubric	<ul style="list-style-type: none"> • They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities. • The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. • Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others.
?	<ul style="list-style-type: none"> • What were the impacts and ramifications of the discovery? • How has the discovery broadened and deepened your understanding of yourself and your world?



Discovery Table

To help you plan your response to a range of texts complete the following table as you encounter new texts. You can use the questions to shape your own original imaginative responses.

Discovery questions	Aspects of Discovery	Perspectives and assumption	Textual evidence	How it is represented
What is the discovery?				

Who made the discovery?				
How and why did it occur?				
What role does personal, cultural, historical and social contexts, and values play?				
What were the responses to the discovery?				
What were the impacts and ramifications of the discovery?				
Have the responses to the discovery changed over time?				

How has the discovery broadened and deepened your understanding of yourself and your world?				
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Texts of own choosing

As you explore the concept of Discovery through the process of responding and composing you may —broaden and deepen your understandingll of your ideas of what shapes your personal response to this concept. To begin your journey of discovery dip into the following texts:

Form	Texts
Prose fiction	<ul style="list-style-type: none"> • <i>Five Bells</i> – Gail Jones • <i>On the Road</i> – Jack Kerouac • <i>Catcher in the Rye</i> – J. D. Salinger • <i>Jasper Jones</i> – Craig Silvey • <i>They Call me Mr Pip</i>- Lloyd Jones • <i>The Turning</i> – Tim Winton (any short story) • <i>The Riders</i> – Tim Winton • <i>Breath</i> – Tim Winton • <i>Journey to the Stone Country</i> – Alex Miller • <i>God of Small Things</i> - Arundhati Roy • <i>Atonement</i> – Ian McEwan • <i>The Adventures of Huckleberry Finn</i> – Mark Twain • <i>Great Expectations</i> – Charles Dickens • <i>Past the Shallows</i> – Favel Parrett • <i>Never Let Me Go</i> – Kazuo Ishiguro • <i>Let the Great World Spin</i> – Colum McCann • <i>This Magnificent Desolation</i> – Thomas O'Malley • <i>Atonement</i> – Ian McEwan • <i>Tinkers</i> – Paul Harding • <i>Winter Journey</i> – Dianne Armstrong • <i>The Penelopiad</i> - Margaret Atwood • <i>People of the Book</i> - Geraldine Brook • <i>The Chemistry of Tears</i> – Peter Carey • <i>All that I Am</i> - Anna Funder • <i>The Street Sweeper</i> – Elliot Perlman • <i>The Narrow Raid to the Deep North</i> – Richard Flanagan • <i>The Unknown Terrorist</i> - Richard Flanagan • <i>The Secret River</i> – Kate Grenville • <i>The Ocean at the End of the Lane</i> – Neil Gaiman • <i>Saturday</i> – Ian McEwan • <i>Innocence</i> – Ian McEwan • <i>Snow</i> – Orhan Pamuk • <i>Snowdrops</i> – A. D. Miller • <i>The Secret Scripture</i> – Sebastian Barry • <i>Questions of Travel</i> – Michelle De Krester • <i>The Goldfinch</i> – Donna Tartt • <i>The Collected Works of A. J. Fikry</i> – Gabrielle Levin

<p>Non-fiction</p>	<ul style="list-style-type: none"> • <i>The Bone Woman: Among the Dead in Rwanda, Bosnia, Croatia and Kosovo</i>– Clea Koff • <i>The Swerve – How the World became Modern</i> – Stephen Greenblatt • Colum McCann’s essay ‘Beneath the Streets of London’ - http://lithub.com/colum-mccann-beneath-the-streets-of-new-york/ • <i>The Explorers</i> – Tim Flannery • <i>The Ascent of Man</i> - Jacob Bronowski • <i>Unweaving the Rainbow</i> – Richard Dawkins • <i>Tunnel Creek</i> – discovery of courage and strength http://www.nytimes.com/projects/2012/snow-fall/#/?part=tunnel-creek
<p>Poetry</p>	<ul style="list-style-type: none"> • http://www.poemhunter.com/ - thousands of quality poems • http://www.poetrylibrary.edu.au/poets-name - Australian poetry library • William Blake’s ‘Auguries of Innocence’ • Margaret Atwood’s ‘Journey to the Interior’ • Wallace Steven’s ‘Of Modern Poetry’ • Percy Bysshe Shelley’s ‘Ozymandias’ or ‘Epipsychidion’ • D. H. Lawrence’s ‘Piano’ • Lord Alfred Tennyson’s ‘Ulysses’ • ‘Gilgamesh’ • Alan. R. Shapiro’s ‘The Astronomy Lesson’ • Alison Hawthorne Deming’s ‘Science’ • Lord Byron’s ‘Darkness’ • Keats’ ‘On first looking at Chapman’s Homer’ • Lisel Mueller’s ‘The end of Science Fiction’ • James Clerk Maxwell’s ‘Lectures to Women on Physical Science’ or ‘Molecular Evolution’ • Andrew Joron’s ‘Oedipus Mask of an American Inventor’ • Alexander Pope’s ‘An Essay on Man: Epistle II’ • Edgar Bower’s ‘For Louis Pasteur’ • David Russell’s ‘Alchemist’ • Jacob Bronowski’s ‘Take your Gun’ • Gwen Harwood’s ‘At Mornington’ or ‘Estuary’ • Carol Ann Duffy’s ‘War Photographer’ • Lord Alfred Tennyson’s ‘Ulysses’ • Omar Musa’s ‘What will be left of us’

<p>Films & Television Shows</p>	<ul style="list-style-type: none"> • http://aso.gov.au/education/ - Clips from Australian films and documentaries • <i>Cloud Atlas</i> • <i>Pan"s Labyrinth</i> • <i>Apocalypse Now</i> • <i>Secret Lives of Others</i> • <i>Crash</i> • <i>Midnight in Paris</i> • <i>The Mysterious Geographic Explorations of Jasper Morello</i> • <i>Wallander</i> – Series One <i>Who is Kurt Wallander?</i> • <i>The Suspicions of Mw Whicher: The Murder at Road Hill House</i> • <i>Rear Window</i> • <i>The Counrerfeiters</i>
<p>Images</p>	<ul style="list-style-type: none"> • Alice in Wonderland paintings – Charles Blackman • http://www.painting-history.com/columbus.htm - Paintings focused on Christopher Columbus • 'An Experiment on a Bird in the Air Pump' or 'A Philosopher Giving That Lecture on the Orrery in Which a Lamp Is Put in Place of the Sun'– Joseph Wright • 'The Astronomer' or 'The Geographer' – Johannes Vermeer • 'The Anatomy Lesson of Dr Nicolaes Tulp' - Rembrandt

In your HSC you will sit for two 2 hour papers, and Paper One consists of 3 sections, each related to the Area of Study, “Discovery”. Each section is worth 15 marks and should take about 40 minutes to complete.

HSC Paper 1 Area of Study – Section 2 – Writing Task

In your answer you will be assessed on how well you:

- demonstrate understanding of Discovery in the context of your studies
- organise, develop and express ideas using language appropriate to audience, purpose and context

HSC Marking

Your script is marked holistically, which means that the marker judges where it best fits in the marking range based on its overall achievement. But they will look at:

- ✓ How well you have used the stimulus material provided as a central part of your response
- ✓ How well has your response addressed the question
- ✓ The artistry of the writing
- ✓ The authenticity of the imaginative response
- ✓ Whether you have crafted an authentic, sustained and engaging voice
- ✓ Cohesion

Candidates showed strength in these areas:

- imaginatively using the stimulus in both a literal and/or metaphorical manner
- demonstrating a sense of cohesiveness and skilful control of language through a well-crafted response
- creating a character with an authentic and credible voice

Candidates need to improve in these areas:

- avoiding clichéd and predictable plots
- writing in a controlled and sustained manner
- moving beyond the literal interpretation of the stimulus
- dealing with the concept throughout the response, rather than referring to it at the end.

The act of writing for the HSC is a carefully planned attack on the question using powerful language and an engaging structure. The Feedback from the Marking Centre noted that stronger responses:

*“...demonstrated structural complexity, **cohesion**, the use of an authentic, sustained and engaging **voice** and took advantage of the opportunity the question presented to showcase **originality** and **perceptiveness**. The mechanics of language, punctuation, sentence structure and paragraphing were applied **skillfully** in these responses”*

Writing advice

Far too many students believe that they only have to learn the one story and make it fit the question. This is a very dangerous and limited approach as the question may have an entirely different location and a concept that does not match your one story.

To become agile you need to practise writing as many different stories as possible. If you struggle with this, then follow this advice:

- If you only have one imaginative response then you need to ensure that you can respond to any questions that will come from the rubric.
- Pack the suitcase of you imaginative responses/s and include different outfits for any location.
- If you have only one setting, prepare an alternative one that is just as descriptive.
- Play with writing the story from two different perspectives. This means bringing in another character who is waiting off stage.
- Be able to change the age of your character, such as young man looking back at himself when he was a child or the gender.
- Create some alternative events that fit aspects of the rubric, such as planned discoveries.

Good writers have been influenced by many other accomplished writers. Dip into as many texts as you can so that you experience the craft of writing. Tim Winton and Gail Jones have mastered the art of creating detailed settings, appealing characters and intriguing story lines. Read some of the short stories in Winton's *The Turning* and read extracts from Jones' *Five Bells* and *Sorry*.

To enrich your writing:

- Show don't tell. Anton Chekhov stated 'Don't tell me the moon is shining; show me the glint of light on broken glass.' Avoid too much information and focus on appealing to the senses through effective descriptions. Remember our most powerful tool is our imagination!
- Develop a strong, distinctive voice. To achieve this it is advantageous to write about what you have experienced so that your writing comes from the heart.
- Choose and control your use of a range of language features to engage and influence an audience. Listen to the sound and rhythm of your language and aim for lexical density!
- Plan your structure: the opening and the conclusion – a circular structure can cure a

failure to produce a strong conclusion!

- Employ a variety of sentence beginnings and sentence lengths.
- Vary paragraph lengths – don't be afraid to use a single sentence paragraph to make a dramatic statement.
- Use a range of poetic devices.
- Create tension and contrast.
- Perfect the art of the first and last lines!
- You do not have to compose a complete narrative – you could just capture a moment such as a character's initial reaction to a discovery

Area of Study Rubric and the Imaginative Response

When we dissect the Area of Study rubric it becomes obvious that the concept of Discovery provides rich and fertile ground for the development of imaginative responses. The concept with its metaphysical and physical aspects is complex and nuanced, and this needs to be reflected in the writing. When we examine aspects of the rubric pathways through writing become evident:

- *'Discovery can encompass the experience of discovering something for the first time or rediscovering something that has been lost, forgotten or concealed'*: This statement opens up so many exciting possibilities for writing: travelling to a new place – the sights, sounds, smells and new insights; finding an old sepia photograph and a hidden secret that uncovers new insights into an individual or an event...
- *'Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder'*: The process of discovery and what is evoked and provoked. Consider how your main character responds to new things and what motivated them to embrace discovery. What was a planned discovery and who planned it and why? What was the outcome, and was there an unexpected outcome that occurred despite careful planning?
- *'Discoveries can be fresh and intensely meaningful in ways that may be emotional, creative, intellectual, physical and spiritual. They can also be confronting and provocative'*: This provides rich and fertile ground for writing and crafting a character and the consequences of the discovery. Think of the final paragraph and what is uncovered or the elliptical structure that captures the epistemological search for meaning, and the transformation that results

from what is discovered.

- *‘They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities’*: This is exciting as it allows you to create evocative settings that trigger insightful and transformative understanding. You could compose an imaginative piece about a discovery that has positive consequences for the present but dire consequences for the future. Think about the atomic bomb!
- *‘Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others’*: You need to consider how to represent the perspectives and sensory experiences of the characters, and decide whether the discovery leads to new and transformative insights or unwanted revelations.
- *‘...their own experiences of discovery’*: This invites a very personal and authentic imaginative response, and provokes questions such as:
What have you discovered?
Why and how did this occur?
What was your experience like?
How does this impact on your perspective and view of self and the wider community?
What are the ramifications of the discovery and why is this the case?

Ideas for Writing

You must always have an overarching idea related to discovery when you are crafting an imaginative response. This idea is developed throughout the piece of writing. Ensure that you consider a range of ideas. Be inspired by the texts you have encountered. In the HSC the question will shape your idea and approach but you need to have considered how you can represent the notion of Discovery in creative writing. Read through the above breakdown of the rubric and brainstorm some possible scenarios for an imaginative response.

Some possible ideas could be:

- Discovery is complex and problematic. An individual whose discovery challenges a group or society can face fear and isolation, but it can also be restorative and enrich the individual and the society.
- Discoveries can arise from burning curiosity, the wonder at a mystery about to reveal itself, the delight of stumbling upon a solution that creates order from chaos.
- Discoveries can place great ethical or moral pressure on an individual and compel them to do things they normally wouldn't do. They can possess harmful knowledge that requires them to

adhere or challenge a moral code that may devalue them as human beings.

- The way that we respond to what we discover reveals much about our mindset and values.

The Artistry of Writing

Structure and form

Sentences:

- Variety of beginnings and length, such as: complex, simple, compound, exclamatory and declarative sentences

Structure and form:

- Time shifts
- Elliptical
- Flash back
- A fragment
- Intertextuality

The words

- Be aware of every word that you use: its sound, connotations and meaning. You can say so much with one simple word – polysemy!
- Be aware of the sound of words: the vowels and consonants, and syntax - euphony, discordance, disruption. Plosive or fricative consonants; long or short vowel sounds.
- Make your dialogue authentic! You can avoid using ‘said’, ‘replied’, etc.

Muscles of Writing – the Verbs!

Verbs are the muscles of writing! They can convey layers of meaning in a single word. In the following extracts the writers have used the verbs to drive the story and the imagery.

1. Colum McCann’s *Let the Great World Spin*

Around the watchers, the city still made its everyday noises. Car horns. Garbage trucks. Ferry whistles. The thrum of the subway. The M22 bus pulled in against the sidewalk, braked, sighed down into a pothole. A flying chocolate wrapper touched against a fire hydrant. Taxi doors slammed. Bits of trash sparred in the darkest reaches of the alleyways. The leather of briefcases rubbed against trouserlegs. A few umbrella tips clinked against the pavement. Revolving doors pushed quarters of conversation out into the street.

2. Jason Oh's *Gabriel's Oboe*

Composed, he breathes life into the oboe. The melancholy melody fills the room, swirling around the child. He pours out his desires, his fears, his delights; the music softly croons its reply. They dance through valleys of shadow, comforted by the other's presence.

3. Tim Winton's *Cloudstreet*

Kids were bombing off the jetty as she passed under the Norfolk pines. The water was a flat bed of sunlight and the brownslick bodies of children bashed through into its blue underbelly.

Imagery

You can create evocative settings and craft authentic characters when you use language that is painterly. Create imagery that engages your reader and immerses them in the world of your imaginative writing. You can create through evocative language and poetic devices:

- a. Visceral imagery: Appeals to the sense of sight.
- b. Olfactory imagery: Appeals to sense of smell.
- c. Gustatory imagery: Appeals to sense of taste.
- d. Auditory imagery: Appeals to sense of sound.

Or you could combine them and create synaesthesia – combining the senses. E.g.

Bruno Schulz's *Street of the Crocodiles*

Adela would plunge the rooms into semidarkness by drawing down the linen blinds. All colors immediately fell an octave lower the room filled with shadows, as if it had sunk to the bottom of the sea and the light was reflected in mirrors of green water.

Remember to see the small details and describe their evocatively. Have a read of the extract from Paul Auster's *Report from the Interior*:

'In the beginning, everything was alive. The smallest objects were endowed with beating hearts, and even the clouds had names. Scissors could walk, telephones and teapots were first cousins, eyes and eyeglasses were brothers. The face of the clock was a human face, each pea in your bowl had a different personality, and the grille on the front of your parents' car was a grinning mouth with many teeth. Pens were airships. Coins were flying saucers. The branches of trees were arms. Stones could

think, and God was everywhere.'

Activities

1. Imagine that you are travelling on a train. Like everyone else you are immersed in your own world listening to your iPod. You fail to notice any one around you as you jolt in synch with the rhythm of the train. A small child sitting on his mother's lap starts to giggle and the giggle becomes an infectious laugh. Suddenly, you and those around you stop and notice the child. You observe that the child's joy is reflected in the faces of all those in the carriage. Describe what you see.
2. All of us have an object that is important to us. It could be your grandfather's fob watch, a scruffy teddy bear with a missing eye or an antique button that you found in the pocket of your great grandmother's musty old coat. Imagine that this object is the catalyst for a discovery. Describe the details of the object and capture the moment when it triggered a new discovery or rediscovers something that has been forgotten.
3. Photographs capture a fleeting moment from the past and only reveal a fragment of a story. They evoke our curiosity leading us to want to discover more about the person or the place and the complete story. The following photograph is of my great great uncle Fred McCool who fought in WWII. When I see how young he is and how he nonchalantly gazes into the lens of the camera I want to discover what he experienced during the war.



Find a family photograph or a photograph from google image and describe the details of the image. Use the photograph as a trigger for a creative response about rediscovering something lost or forgotten.

Setting: time and place

To enrich your writing, you need to focus on the place where your imaginative writing is set. Think about where you live, the places you have visited and the places you would like to visit. Consider what makes these places memorable. What did you see, hear and feel?

Take note of the following:

- Zoom into the setting and focus on the details. Let your reader see the setting! This will not happen if you skim over the details. So much can be revealed when you do this. It could be a close-up on a photograph with shattered glass or a locket with a broken chain.
- Focus on the craft of writing: imagery, figurative devices, syntax, punctuation and structure. Synaesthesia – combining the senses – brings your writing to life!
- Ensure that your readers can ‘see’ the setting – don’t neglect those small details that can capture the essence of a place! Tricolon – rule of three adds another layer to the imagery.

Read the following extract from *Past the Shallows* by Favel Parrett:

Behind a shrub, a pile of shells. A giant pile – old and brittle and white from the sun. Oyster and mussel, pipi and clam, the armour of a giant crab. Harry picked up an abalone shell, the edges loose and dusty in his hands. And every cell in his body stopped. Felt it. This place. Felt the people who had been here before, breathing and standing alive where he stood. People who were long dead now. Long gone. And Harry understood, right down in his guts, that time ran on forever and that one day he would die. The skin on his hands tingled and pricked. He dropped the shell and ran.

- Ensure that your readers hear the noises in your setting by using onomatopoeia.

Characterisation

An imaginative response could be written through the eyes of a persona or it could feature the point of view of one or more characters through stream of consciousness. You need to consider the following:

- Characterisation is that crafting of a character: the way a writer constructs his or her appearance, actions, attitudes, beliefs, relationships, words, experiences and life lessons.

- The most effective writing is based on your life and experiences, and the people you have met. Look into the mirror and write yourself into an imaginative response. Take an aspect of your life and add your imagination!
- The character's perception and how this perception has been shaped by his or her context, attitudes, assumptions, experiences, values, perspectives and perception.
- How to reveal the character's backstory in a few simple words or sentences.
- The dialogue and how it can be used to effectively capture and reflect the characters.
- How to represent the characters semiotically. How do they dress? What does their room or office reveal about them? Do they have a talisman?
- Notice the small gestures and details that make them unique and authentic like the following piece by a former year 12 student:

Maria stood over the marble table peering down at the abundance of herbs and spices. She tucked an unruly coil of hair behind her ears, sighed, and proceeded to deftly sort the ripest and the best from the array of seeds and corms that were strewn in front of her. Her slender arms cast shadows on her apron. Her ribs pressed against the fabric as she tightened the cord further and further. Whistling in gentle cadence, she pulled the mortar and pestle from her cupboard. From her hands a gentle fragrance arose- the smell of a potpourri of herbs and spices permeating the air.

Mixing the fresh herbs with pinches of salt. Parsley and bay leaves, sage and thyme all competing with each other to release their particular aromas. The crackle of rock salt, the rustling of leaves, the grinding of stalks all combining with the constant thud of the pestle. Hand sown, nurtured for months only to be beaten down to into paste.

Her garden was her strange Eden. It was the only thing she had left that was truly hers. The rest had gone, her husband, her kids and even her dog.

AOS: Imaginative writing success checklist

- ☐ Discovery is evident in my imaginative response.
- ☐ My opening hooks into the stimulus and is so engaging that the reader wants to read on. It might feature:
 - A short, unexpected declarative sentence.
 - An establishing description of the setting and/or character.
 - Strong, punchy words that demand attention.
- ☐ I have established the setting with evocative visceral and auditory imagery. The setting might feature:
 - Authentic place references
 - Situational prepositions to begin sentences and place the marker in the scene, such as "Below the hill..."
 - Figurative devices such as similes, metaphors or personification
 - Contrast created by paradox or oxymoron
 - Accumulation or tricolon to build a description
 - Fricative and/or plosive consonants to evoke serenity, *somnambulance* or frenetic tension
- ☐ I have established a unique and authentic character with evocative visceral imagery by using:
 - Figurative devices such as similes, metaphors or personification
 - Striking adjectives and verbs
 - Described mannerisms and provided a backstory
 - Authentic dialogue
 - Descriptions of emotions, feelings and relationships
- ☐ I used a sophisticated and cohesive structure. I might have used:
 - Flashback
 - Elliptical structure
 - A motif
 - Paragraphs that are varied in length, drive the pace of the action and ideas, and are clearly structured to ensure cohesion.
- ☐ I vary my sentence structure and beginnings, and include at least three complex sentences.
- ☐ My spelling and punctuation are correct, and I have used some sophisticated words.

Practice Questions

Question 2a (15 marks)

Select ONE of the following quotations. Use this quotation as a central idea in your own piece of writing that explores the notion that discoveries can lead to renewed perceptions of ourselves.

“The reflection in the mirror revealed far too much...”

OR

“I found the photo of my younger self between the pages of the book.”

OR

“Imagine if you could just bury whatever you did and forget about it, as if your past belonged to someone else.”

OR

“My parents’ anxiety stirred like a loose tooth in my head.”

Question 2b

Use one of the following lines as a central focus for a piece of writing on how discoveries can affirm or challenge our widely held assumptions and beliefs.

“Every question opening into another, like the Russian dolls nesting on the window sill; each containing the world.”

OR

“Innocence was long evaporated by the heat of maturity...”

OR

“He looked in the mirror and did not like what he saw...”

Question 2a (15 marks)

Compose a piece of imaginative writing that is centred on one of the following images and reflects the idea that there is no discovery without provocation.



HSC Paper 1 Area of Study Section 1- Reading Task

In your answer you will be assessed on how well you:

- Demonstrate understanding of the how the concept of Discovery is shaped in and through texts.
- Describe, explain and analyse the relationship between language, text and context.

To discover the concept you need to consider:

1. The questions being asked for each section of the paper. Each question will build on this concept; especially in the Section 2 writing task.
2. When you read and view the extracts in Section 1, take note of the **emotive words** and the **salient images** that demand attention.

Feedback from the marking centre

- *"A lengthy response was not required...to achieve 2 marks."*
- *"In better responses, candidates demonstrated with aptly chosen textual references..."*
- *"In better responses, candidates were either conceptual or language-based in their approach, or blended the two to draw out connections between imagery and meaning..."*

Types of questions

- **What or Why** type questions - 2 or 3 mark questions. E.g. *Why is the sense of discovery important to the character?* Steps:
 - Identify the type of discovery – e.g. physical, emotional, intellectual, spiritual, and creative.
 - Support answer with examples from the text to explain *why* it is important.
- **How type questions** - usually 3-6 mark questions. Denoted by words such as *explore, in what ways, explain, analyse, compare, contrast* and the word *how* in the question. Steps:
 - identify type or aspect of discovery
 - *Explore, explain, or analyse* how the text presents this meaning with textual reference/s to form and/or features.

Short answer question response

1. Topic sentence connected to the aspect of discovery.
2. Make sure you know the features of various forms of text so that you can comment on how the form of the text conveys the idea about discovery.
3. **IDENTIFY** language feature, **EXEMPLIFY**, **EXPLAIN** and **EXTRAPOLATE** by discussing the meaning conveyed by the language features and textual details about Discovery and what impact it has on the responder.
4. End with an evaluative sentence that links back to discovery.

Final Question – Mini essay

The final question is the most challenging. It is always worth the most marks and the questions could be:

- **Evaluative** (*In your opinion, which text was most effective in conveying an idea about discovery?*)

- **Comparative** (*How did two of the texts or ONE text convey different ideas about discovery?*)
- **Conceptual** (*How did one or two of the texts reflect the importance of rediscovery?*)

It is typically **5-6 mark** question (1/3 marks). You need to:

- allocate **adequate time** and write reasonably lengthy response
- choose or write on 2 texts from (a) – (d) OR on ONE text depending on the question
- identify key terms in the question
- **synthesise** and **compare**
- must include textual references

You need to write comprehensively (a page and half at the very minimum – two pages desirable), and discuss the form and features of the texts supported by detailed textual references. It is like a min-synthesis essay! You could use the following scaffold:

1. In the first sentence or two introduce your thesis that is connected to the overarching concept related to Discovery explored by the texts.
2. Then launch into an analysis of the text. Focus on the ideas first and then the language features that conveyed the meaning. You do not need lengthy quotes.
3. If there is a second text compare and contrast the texts analysed in relation to how they approach the concept of Discovery.
4. End with an evaluative statement that links back to your thesis.

NB

- You could be asked about form and structure
- Revisit visual features, such as salience, vectors, composition, rule of thirds, framing, colour, proxemics and symbolism, gaze and body language.
- Revisit language techniques, such as first, second or third person (inclusive pronouns such as 'we' and 'us'), declarative sentences, rhetorical questions, imperative voice, anastrophe, hyperbaton, repetition (anaphora, epizeuxis, etc.), symbolism, irony, juxtaposition, etc.
- Revisit poetic devices and imagery such as visceral imagery: simile, metaphor, personification apostrophe, pathetic fallacy, accumulation, etc; auditory imagery: alliteration, onomatopoeia, consonance, assonance, fricative and plosive sounds, sibilance, etc.
- **Look over your Literacy Demands of HSC English booklet!**

Links to Language and Visual Terms

- http://www.poetsgraves.co.uk/glossary_of_poetic_terms.htm
- http://web.cn.edu/kwheeler/lit_terms.html - all terms
- http://highered.mcgraw-hill.com/sites/0072405228/student_view0/poetic_glossary.html - poetry terms
- http://highered.mcgraw-hill.com/sites/0072405228/student_view0/fiction_glossary.html - fiction terms
- <http://www.dave.net.au/online/filmandvid/glossary.pdf> - film terms
- http://highered.mcgraw-hill.com/sites/0072405228/student_view0/drama_glossary.html - Drama terms
- <http://unswict.wikispaces.com/Literacy> - download the visual techniques PDF.

Area of Study Paper One Section III - Critical Essay

In your answer you will be assessed on how well you:

- demonstrate understanding of the concept of discovery in the context of your study
- analyse, explain and assess the ways discovery is represented in a variety of texts
- organise, develop and express ideas using language appropriate to audience, purpose and context.

In Section III of Paper 1 of the HSC examination you are required to compose an integrated critical response that synthesises the ideas and concepts of your prescribed text and texts of your own choosing, demonstrating a deep understanding of the concept of Discovery and how it is represented. To arrive at this level of understanding ask the following questions:

- How do you view the notion of Discovery?
- How do the texts invite you to experience Discovery?
- How do the texts represent the process of Discovery using form, structure, language modes, forms and features?
- How do your perception and assumptions about the Discoveries compare with that of the composers you are studying?
- How and why has exploring the concept of discovery broadened and deepened your understanding of self and your world?
- What lines of argument have you developed as a result?

Thesis or Line of Argument

To compose an effective integrated response, you must be able to develop a strong thesis or line of argument. This has been reinforced in the Notes from the Marking Centre:

‘Highly developed responses demonstrated an ability to **engage with the question**, enabling students to apply their knowledge and exhibit **engagement with their texts** and the **textual features**. Stronger candidates often answered **conceptually** and/or metaphorically rather than literally... High-range responses used key terms particular to their focus area to create **their own thesis**, and displayed an ability to **evaluate and analyse**. Highly developed responses reflected a **personal engagement** with the question and a flair for the **craft of writing**. Better responses reflected a high degree of **fluency and control of language**, making **perceptive links between** their texts.’

A thesis or line of argument should reflect your perspective and understanding of what you have been studying in relation to Discovery. It should be used to shape and direct your integrated response and should be supported and/or challenged by your prescribed text/s and texts of own choosing.

Responding to the Area of Study Section 3

- Respond immediately to the question or statement. You could agree or challenge it. The question must drive and shape your response. Consider what is discovered, how it is represented and how it impacts on the characters.
- Develop a thesis or concept that relates to the question or statement and sustain this line of argument throughout the response.
- Use your prescribed text/s and texts of own choosing to support or challenge your thesis or concept.
- Give a brief overview of the composer's context and the composer's perception and representation of Discovery, values and attitude, and how this shapes the underlying assumptions in the body of the response.
- Focus on how a text shapes meaning; therefore, discuss and compare **HOW** this is done in all of the texts.
- Integrate your discussion of the ideas and the textual features and details of your texts using your thesis to shape the analysis.
- Demonstrate an understanding of how you are positioned by texts.
- Select the texts of your own choosing that you are enthusiastic about and that connect and contrast with how the concept of Discovery has been explored and represented.
 - Develop a personal response to how Discovery is represented and how the texts' exploration of the concept has broadened and deepened your understanding of self and your world.

Enriching the language of your Area of Study response

You can elevate the quality of the language you use in your analytical response by focusing on using powerful verbs and effective connecting words. Your response should present as a confident and articulate argument that conveys your reading of the question.

Firstly, elevate the style of your writing through the verbs. Below is a table that features some suggested verbs that could be used to drive your essay. Be careful that you do not overdo your use of the verbs!

Forceful verbs					
conveys	proffers	ascribes	promulgates	explicates	elicits
represents	advances	affirms	validates	confounds	espouses
posits	substantiates	challenges	confirms	elucidates	clarifies
illuminates	elaborates	expounds	expatiates	enlightens	amplifies

Secondly, to create an integrated response that is cohesive and flows easily use connecting words. Below is a table that features some suggested connecting words

Connecting words			
In contrast	alternatively	furthermore	moreover
Is analogous	In comparison	similarly	correspondingly
conversely	nevertheless	additionally	subsequently

Essay questions

1. "We only learn about ourselves and others through the experience of discovery if we are open to provocation and embrace introspection."

Evaluate this statement in the light of your exploration of your prescribed text and at least ONE text of your own choosing.

2. "Sometimes it takes a cataclysmic experience before an individual can rediscover what he or she has lost or forgotten."

Discuss this statement in relation to the experiences of one or more of the characters in your prescribed text and TWO texts of your own choosing.

3. "Not all individuals appreciate discovering something new and provocative."

Discuss how discoveries can be viewed from different perspectives in your prescribed text and at least ONE text of your own choosing.

4. "When a text is engaging responders are more likely to discover something that transforms their understanding of self, people and society."

Evaluate whether your prescribed text and at least ONE text of your own choosing have provoked you make transformative discoveries about people and society.

5. Discovery changes our perception of human nature and the world we live in.

To what extent has this been your experience with your prescribed text and at least one other related text?

6. Discoveries can affirm or challenge society's assumptions and beliefs about aspects of human experience and the world.

To what extent has this been your experience with your prescribed text and at least one other related text?

7. Discoveries are often evoked by curiosity and wonder, offering up new understandings of ourselves and the world we live in.

To what extent is this reflected in your prescribed text and least one other text of your own choosing?

8. Whether discovering something for the first time, or rediscovering something, it is our attitude towards the process of discovery that is most important.

Demonstrate how your prescribed and at least ONE related text represent this interpretation of discovery.

9. Whilst discoveries can be confronting and provocative, they challenge us to new understandings of ourselves and the world we live in.

To what extent is this true? In your response refer to your prescribed text and at least one other text of your choosing.

10. The impact of discovery can be far reaching and transformative for the individual.

Discuss the validity of this statement with reference to your prescribed text and two other texts of own choosing.

11. Whether we are discovering something for the first time, or rediscovering something that was lost, new understandings of ourselves and others will emerge.

How is this view represented in your prescribed text and ONE other text of your own choosing?

12. In what ways do composers invite us to experience discovery through their texts?

Discuss the ways you were invited to make discoveries and the main type of discovery made in your prescribed text and ONE text of own choosing.

13. 'Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder.' Either way, discoveries lead to transformation of the individual. Do you agree?

AOS: Section III writing success checklist

- The question must drive and shape your response.
- Your thesis or line of argument must be developed and sustained.
- Integrate your discussion of the ideas, context and the textual features and details of your texts using your thesis to shape the analysis.

Introduction

Provide one or two ideas that support your thesis. E.g. One idea could be related to the process of discovery: type, catalyst, individual's response and how this is contingent on an individual's perspective. The second idea could be about the ramifications based on the response to the discovery, such as anagnorisis and new understandings.

- ☐ My thesis addresses the key elements of the question related to discovery.
- ☐ My opening paragraph includes:
 - A brief overview of how the prescribed text reflects the question.
 - A brief overview of how the related text reflects the question.
 - A final sentence that adds another dimension in response to the question or addresses the second part of the question or adds a "however..." sentence.

Body

- ☐ I address how the prescribed text reflects the question through the lens of discovery:
 - Both texts:
 - Addresses first part of the question, such as the type of discovery and the response
 - Contextual reference – what is the audience meant to discover by the composer
 - Refer to form
 - Detailed textual references as evidence
 - Refers directly to key characters
 - References analysed for the HOW and the meaning conveyed discussed.
 - Use connecting words, such as 'Furthermore', 'Similarly', 'In contrast'...
 - I use strong verbs to direct the response.
 - Paragraphs are cohesively linked.

- Both texts:
 - Addresses first part of the question, such as the ramifications.
 - Detailed textual references as evidence
 - Refers directly to key characters
 - References analysed for the HOW and the meaning conveyed discussed.

Conclusion

- ☐ I return to the question with a strong concluding statement that also reflects my last sentence in the introduction.

Techniques compiled by Damian Morris from Cuddon's *Dictionary of Literary Terms & Literary Theory*

Accumulation – A listing of words embodying similar qualities either physical or abstract with the intent of emphasising to the reader the quality that they hold in common.

Adynaton – A form of hyperbole which involves magnification of an event by reference to the impossible or unattainable.

Allegory – A story in prose or in verse which has one surface or literal meaning co-existing with metaphorical interpretations. The allegory must be consistent throughout the story.

Alliteration – The repetition of a single consonant sound at either the beginning of words or on stressed syllables.

Allusion – An implicit reference to another work of literature or art, to a person, to an event, or to a modern meme.

Amblysia – A noticeable modification of language to prepare for the announcement of something tragic, alarming, or shocking.

Amphiboly – An ambiguity in the meaning of a sentence caused by grammatical looseness to produce a double meaning.

Anachronism – The misplacement of an action, character, phrase, or setting in time. Anachronisms may be used deliberately to distance events and to underline a universal verisimilitude and timelessness.

Anacoluthon – A sentence that is begun in one way, but then ended in a different way, usually with a hyphen linking two disparate clauses.

Anadiplosis – The repetition of the last word of one clause at the beginning of the next clause.

Analogue – A word or thing that is similar or parallel to another, to the point that most salient features are alike.

Anaphora – The repetition of a word or phrase at the beginning of successive sentences or clauses.

Anastrophe – An inversion of the normal word order, where elements of a sentence are completely back to front from convention.

Anecdote – A brief account of or a story about an individual or an incident, usually used with the rhetorical intent of reinforcing a point.

Anesis – A rhetorical device in which a concluding sentence, clause, or phrase is used to deliberately diminish or discredit the previous statements.

Antanacsis – The usage of a word multiple times, where each usage uses a different denotation of the word.

Anthropomorphism – The attribution of human characteristics to anything which is non-human, usually distinct from personification in that it is more a structural feature rather than metaphorical.

Anthimeria – The substitution of one part of speech for another in the sense of making the prose more decorative, as in adjectives as nouns or nouns as verbs.

Antipophora – A character asks a question of themselves, and then answers by themselves.

Antimetabole – The repetition of words in successive clauses, in reverse grammatical order.

Antiphrasis – The use of the word in the opposite sense to its proper denotation.

Antithesis – A set of contrasting ideas sharpened by the use of opposite or noticeably different meanings.

Antonomasia – The substitution of a proper noun for an epithet, title, occupation associated with that object or person.

Aphorism – A terse statement of a truth or dogma; a pithy generalisation, which may or may not be witty. An aphorism exposes and purports to give insight into a universal truth.

Apopsiopesis – The abrupt breaking off of speech with the sentence being left unfinished, and is not continued, unlike anacoluthon.

Apostrophe – A figure of speech in which a thing, a place, an abstract quality, an idea, a dead or absent person is addressed as if they were present and capable of understanding.

Archaism – A word, phrase, or idiom which is old or obsolete at its time of usage.

Assonance – The repetition of similar vowel sounds close together in order to achieve a form of euphony.

Asyndeton – The omission of conjunctions, articles, and often pronouns for the sake of speed and economy.

Aside – A few words or a short passage spoken in an undertone or to the audience. It is a theatrical convention that the words are presumed inaudible to other characters on stage, unless of course the aside is between two characters and therefore clearly not meant for anyone else present.

Bathos – A sensation achieved when the writer strives at the sublime and overreaches himself and topples into the absurd, either deliberately or accidentally.

Black comedy – A form of humour which uses the shocking, horrific or macabre to create comedy, often with undertones of disillusionment and cynicism.

Blank verse – Verse which consists of unrhymed five stress lines in iambic pentameter.

Blazon – Verses of an overall work which dwell on and describe in detail the various parts of a woman's body.

Bombast – The use of inflated or extravagant language.

Burlesque – A derisive imitation or exaggerated 'sending up' of a literary or musical work, usually stronger and broader in tone and style than parody.

Cacophony – The effect achieved through the use of harsh or contrasting sounds which sound mildly unpleasant.

Caesura – A break or pause in a line of poetry dictated by the natural rhythm of the language, or enforced by punctuation.

Catachresis – The misapplication of a word or metaphor, particularly when used in a mixed metaphor.

Catalexis – The omission of the last syllable or syllables in a regular metrical line.

Catharsis – A mode of writing in which the composer writes to gain a sense of relief from tension for therapeutic effect, or similarly when the effect is created in the responder.

Chiasmus – A reversal of grammatical structure in subsequent clauses or phrases with different words.

Circumlocution – In speech, the use of many words where a few will suffice to make a roundabout point.

Cliché – An expression which has become formulaic and stale through overuse and repetition throughout history.

Conceit – An elaborate figurative device of a fanciful kind which can incorporate metaphor, simile, or hyperbole which is intended to surprise or delight through ingenuity. An conceit which lasts for the entire story is an allegory.

Connotation – The suggestion or implication evoked by a word or a phrase, over and above what the literal denotation is defined as.

Consonance – The repetition of identical consonant sounds before or after different vowels.

Couplet – Two successive rhyming lines.

Defamiliarisation – The modification of a reader's habitual perceptions by drawing attention to the artifice of the text, or the peculiarities of the writing itself.

Denotation – The most literal and limited meaning of a word, regardless of any additional feelings or connotations that have evolved for it.

Depitaton – The use of overly complex words in order to appear more intelligent, rather than to actually imply additional meaning.

Dissonance – The arrangement of cacophonous sounds in words or rhythms for effect.

Double entendre – A word or expression used to have two meanings, one of which is usually frivolous or bawdy.

Dramatic irony – The effect created when the audience understand the implication and meaning of a situation in a text, or what is being said, but the characters do not.

Dysphemism – The use of a phrase which emphasises negative qualities, unpleasantness, or defects. The opposite of a euphemism.

Ecphonema – An exclamation of joy, woe, or amazement.

Ekphrasis – The intense pictorial description of an object.

Elegy – A poem or prose passage which mourns for an individual or lament a tragic event.

Elision – The omission or slurring of a syllable, usually to preserve the meter of a line in verse.

Ellipsis – The omission of several words from a sentence, usually at the end, for effect, not necessarily indicated by punctuation, though commonly done through the use of three dots.

Enjambment – The spacing of lines of verse so that the ends of sentences do not stop at the ends of lines, but flow immediately on to the next without pause.

Epanados – The repetition of a word or phrase at the beginning and middle, or middle and end of a sentence.

Epanalepsis – The repetition of words or a phrase after other words have come in between them.

Epexegetis – An explanation of what has been said in the immediately preceding statements.

Epideictic oratory – A rhetorical device which praises or blames somebody or something in public.

Epistrophe – The repetition of a word or phrase at the end of successive clauses or sentences.

Epitasis – The section of a story or narrative where the climax is approaching and when the plot thickens.

Epizeuxis – The repetition of a word or phrase emphatically to produce a special effect.

Euphemism – The substitution of a mild and palatable expression for a harsh and blunt one.

Euphony – The use of pleasing, mellifluous sounds, usually produced by long vowels rather than consonants, though liquid consonants can also be used.

Farce – A style of work which provokes mirth of the simplest and basic kind, usually through rather crude, low humour. *Feminine*

rhyme – A rhyme between two words with more than one syllable when all syllables rhyme and the final syllable is unstressed.

Flying – A cursing match in verse between two characters who hurl abuse at each other.

Foreshadowing – The arrangement of events and information in such a way as to prepare the responder for later events.

Free verse – Verse which has no regular meter, line length, or rhyme, and depends on natural speech rhythms and opposition of stressed and unstressed syllables.

Hamartia – A fatal flaw or error which causes a character's downfall.

Hemistich – A term for half of a metrical line which has been divided by a caesura.

Hendiadys – An idea which is expressed through the use of two substantives or a substantive and noun joined by a conjunction.

Homonym – A word written in the same way as another, but with a different origin and meaning.

Homophone – A word pronounced the same way as another, but with a different spelling and meaning.

Hubris – Excessive pride which is brought about by a shortcoming or a defect in the hero, which eventually leads to his downfall.

Hypallage – An epithet which is transferred from one noun to modify another related noun to which it does not really belong.

Hyperbaton – The transposition of words out of their conventional grammatical order.

Hyperbole – Exaggeration of a situation or quality for emphasis.

Hypocorism – The use of familiar or endearing terms in place of proper nouns.

Hypostatisation – A form of personification in which an abstract quality is spoken of as something human.

Hypotyposis – An object or person is represented as if it were present through description by a character or other message.

Hypozeuxis – The repetition of the same verbs with different nouns and the same subject.

Idiom – A form of expression, construction or phrase peculiar to the language and often possessing a meaning other than its logical one.

Imagery – The use of language to represent objects, actions, feelings, thought, ideas, states of mind, and any sensory or extra-sensory experience. Images may be:

- Visual (Sight)
- Olfactory (Smell)
- Tactile (Touch)
- Auditory (Hearing)
- Gustatory (Taste)
- Kinaesthetic (Movement)
- Abstract (Appeal to intellect)

Invective – A tone of speech or writing which is denunciatory, abusive, or vituperative.

Inversion – In prosody, reversing the stress of a syllable by substitution.

Invocation – A call for help given by a character to a supernatural being for aid.

Irony – An incongruity between the words and their actual meaning or the usage, intentionally used to create a contrast. There are two main types:

- Verbal irony: saying something but intending to mean the opposite.
- Situational irony: a situation occurs which is humorous to a character, but likely to occur to them in the future.

Isocolon – A sequence of clauses of identical length.

Jargon – A set of words or phrases which use vocabulary that is peculiar to a particular profession or trade.

Kenning – The use of two nouns together to describe a single thing. One noun is usually abstracted, while the other has a direct relation to the object being described.

Light rhyme – A rhyme where one or both of the rhyming syllables are unstressed.

Litotes – A descriptive statement that deliberately understates something in order to emphasise it, usually with a negative connotation.

Malapropism – The unintentional incorrect use of complex words by a character.

Masculine rhyme – A single monosyllabic rhyme at the end of a line.

Meiosis – A statement which understates for emphasis and the attainment of simplicity rather than the extravagant, usually understating a positive.

Melodrama – A form of sensational entertainment in which the main characters are excessively virtuous or exceptionally evil, with a large focus on action and thrills in order to emotionally appeal to an audience.

Metalepsis – A form of metonymy in which the general idea substituted is considerably removed from the particular detail.

Metaphor – A description of one thing which is given in terms of another in the form of a direct comparison.

Meter – The pattern of stressed and unstressed syllables in verse.

Metonymy – A substitution of the name or attribute of a thing with the thing itself.

Monologue – A single speaking alone with or without an audience, of which there are several forms:

- Soliloquy: A monologue which expresses a character's inner thoughts, feelings, or motivations.
- Dramatic monologue: A monologue where an imaginary speaker addresses an imaginary audience.

Motif – A dominant idea in a work of literature which represents the main theme, usually consisting of a recurrent image or verbal pattern.

Mythopoeia – The creation of a realm of mythical material or a 'private' mythology in a work of fiction.

Neologism – A newly coined word or phrase in a text.

Nonce-word – A word which is created for one sole use, a form of neologism which is effectively useless.

Onomatopoeia – The use of words which mirror sounds.

Oxymoron – A combination of incongruous and contradictory words and meanings for effect.

Palilogy – A deliberate repetition of words throughout a passage.

Paradox – A statement which is inherently self-contradictory, rather than the combination of two or more concepts as in oxymoron.

Paralipsis – A deliberate exclusion of a topic in speech or writing in order to draw attention to it.

Parallelism – Constructing consecutive sentences in a similar style in order to balance each other.

Parataxis – Co-ordination of clauses close together without use of conjunctions, only through punctuation.

Parenthesis – Exclusion of words from the main body of a clause or sentence through parentheses, hyphens, dashes, or commas.

Paronomasia – A play on words which uses similar sounds between words for effect.

Pathetic fallacy – A belief that the nature or emotion of events is reflected in the natural world as an expression of pathos by nature.

Periphrasis – The usage of many words in order to express a simple idea usually used to characterise a character as comic or overly officious.

Personification – The attribution of human qualities to inanimate objects.

Platitude – A dull and commonplace remark which is trite and obvious.

Polyptoton – The repetition of a word but with a different grammatical form each time.

Polysyndeton – The repetition of conjunctions in order to link clauses and sentences.

Prolepsis – A segment of a narrative which portrays future events before they have happened with reference to the main sequence of the story.

Prodiorthosis – A statement intended to prepare the audience for a shocking or offensive statement succeeding the current one..

Rhetorical question – A question not expecting an answer, or one to which the answer is more or less self-evident.

Repetition techniques:

- *Anadiplosis*: Repetition of the last word in a line or clause.
- *Anaphora*: Repetition of words at the start of clauses or verses.
- *Antistasis*: Repetition of words or phrases in opposite sense.
- *Diacope*: Repetition of words broken by some other words.
- *Epanalepsis*: Repetition of same words at the end and start of a sentence.
- *Epimone*: Repetition of a phrase (usually a question) to stress a point.
- *Epiphora*: Repetition of the same word at the end of each clause.
- *Gradatio*: A construction in poetry where the last word of one clause becomes the first of the next and so on.
- *Polyptoton*: Repetition of words of the same root with different endings.
- *Symploce*: It is a combination of anaphora and epiphora in which repetition is both at the end and at the beginning.

Rhyme – The formalised consonance of syllables, typically in verse. There are several different forms of rhyme:

- Internal: Rhymes which occur within a line.
- External: Rhyme which occurs between lines or other units.
- Half/Near/Slant: When the sounds following the last stressed vowel are not identical, or when the stressed vowels differ and everything subsequent is identical.

Rhythm – In verse or prose, the movement or sense of movement communicated by the arrangement of stressed and unstressed syllables.

Sentence structure – Sentences can be constructed in different ways by changing the position of the clauses and the traditional grammatical structure. Some forms of sentence structure are:

- Loose sentences: The main clause comes first and is followed by its dependent clauses.
- Periodic sentences: The main clause comes last, with dependent clauses preceding.
- Balanced sentences:

Simile – The indirect comparison of one thing to another, through the words ‘like’ and ‘as’.

Stichomythia – Alternating single lines of dialogue in drama indicating verbal sparring.

Stream of consciousness – A writing style which seeks to depict the flow of thoughts and feelings through the mind.

Symbolism – An object, animate or inanimate, which represents or stands for something else, differing from an allegory in that a symbol embodies a real existence.

Synaesthesia – The displacement and confusion of the sense in descriptive language, or the response of several senses to the stimulation of one.

Syncope – The omission of a letter or a syllable within the middle of a word.

Synecdoche – A substitution where a part of an object stands for the whole.

Tapinosis – A figurative device which belittles by exaggeration.

Tmesis – The separation of the parts of a word through the insertion of another word.

Tone – The reflection of a writer's attitude, manner, mood, and moral outlook within his work.

Topothesia – A description of an imaginary place.

Verisimilitude – The appearance of being true even when clearly related to the fantastic.

Voice – The viewpoint of the narrator of the story. There are several different voices that are used in literature:

- 1st person: The story is told from the perspective of one of the characters.
- 2nd person: The reader is the primary agent in the story.
- 3rd person omniscient: The narrator has access to all characters and situations in the story.
- 3rd person limited: The narrator tells the story of one character using information limited to that character.

Zeugma – A verb or noun which joins two or more clauses in a sentence. There are several variations of zeugma:

- Prozeugma: A verb at the beginning of the sentence governs several later parallel clauses.
- Mesozeugma: A verb in the middle of a sentence governs several parallel adjacent clauses.
- Hypozeugma: A verb at the end of the sentence governs parallel preceding clauses.
- Diazeugma: Two or more verbs are governed by one noun.

Syllepsis: A zeugma where the clauses disagree in grammar or semant